

kontekst, tematskopredmetno ozračje u kojem *Molitva suprotiva Turkom* ima ključno mjesto, kao najdostojniji početak one našijensko-bašćinske njegove dionice koja okrunjena *Juditom* Marku Maruliću Marulu s pravom daje naziv: otac hrvatske književnosti; odnosno: otac i *majka* hrvatske književnosti, što je u svojoj *Juditi* također postao.

L u k o P a l j e t a k

MOLITVA SUPROTIVA TURKOM (THE PRAYER AGAINST THE TURKS)
IN THE CONTEXT OF THE ANTI-TURKISH RESISTANCE
IN EUROPE IN MARULIĆ'S TIME AND THEREAFTER

The author takes for his starting-point and example Marulić's poem *Molitva suprotiva Turkom* (*The Prayer against the Turks*), relating its subject-matter to similar poems based on anti-Turkish feelings, produced in Europe during his lifetime and thereafter. These works form a particular group of literary (and non-literary) texts, falling under the title of *antiturska*.

Starting from the Croatian medieval *Prayer against the Turks* in octosyllabic verse, the author links Marulić's poem - which thematically corresponds with his *Tužen'je grada Hjerolimima* (*The Lament of the City of Jerusalem*) and the letter to Pope Hadrian VI - to different poems by exponents of Slovenian Protestant circle, such as Juri Dalmatin, Primož Trubar, Marko Krumprecht and Janž Znojilšek. He compares Marulić's *Molitva* with Dalmatin's *Ena srčna molitov zuper Turke v to pejsen zložena*, Trubar's *Pejsen zuper Turke* and *Te cerkve Božje zuper nje sovražnike tožba inu molitov, vzeta iz tih psalmov, suseb iz tiga 74 in 79*, and the *Ena druga lepa peissen zoper sovražnika Turka* by an unknown author, to which he adds another couple of poems with similar subject matter, *Ena srčna molitov za mir tar preobrnjenje h Bugu* by Marko Krumprecht and *Ena pejsen zuper vse sovražnike te vere* by Janž Znojilšek. In the end, he turns his attention to Hungarian literature, examining anti-Turkish poems by Michael from Subotica (Szabadkai Mihály, 15th - 16th centuries), András Farkas (16th century) and, especially, the *Lesson for Princes* (*Hadnagyoknak tanúság*) by Sebestyén Tinódi (about 1510-1556)

This is not the first time that the author writes about this Marulić's poem. He has already written about his discovery of the Latin acrostic which Marulić inserted into it, while here he shows him as originator of a whole new genre, widely imitated in the aforesaid countries and the countries bordering on them.